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GUIDA DI CHITARRA,

or Complete

BOOK OF INSTRUCTIONS

FOR THE

Spanish Guitar,

SHEWING BY GRAPHIC ILLUSTRATIONS THE DIFFERENT MODES OF STRIKING THE CHORDS

IN THE

SPANISH & ITALIAN STYLES,

THE BEATS OF

The Bolero, Fandango & Guaracha,

WITH

EXERCISES IN VOCAL ILLUSTRATIONS, ARPEGGIOS, CHORDS, CADENCES AND MODULATIONS,

To which are added

EXPLANATORY NOTES ON FINGERING, TONE,

AND EVERY REQUISITE TO FORM

A GOOD PLAYER.

BY

T. BLOOMER PHIPPS.

Ent. Sta. Hall. *Price 4s/-*

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BREWER & Co. 23, BISHOPSGATE STREET WITHIN.

before 1893

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Contents of Page 2.

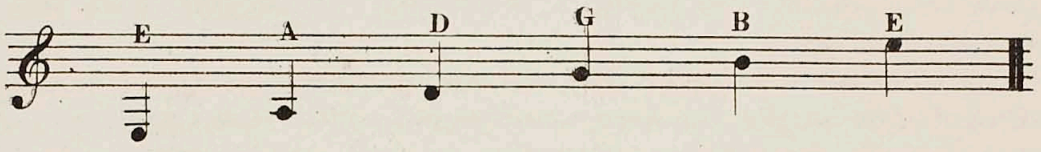
Tuning. — The true pitch of the Strings. — Tuning Fork. — Manner of holding the Guitar. — Different for a Lady, and for a Gentleman. —

ON TUNING THE GUITAR.

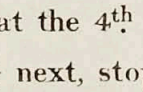
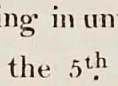
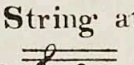
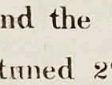
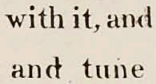
The Notes for the Spanish Guitar are written an Octave higher than the true pitch of the strings; therefore, the corresponding notes on the Piano Forte &c will be found an Eighth below those of the Guitar.

EXAMPLE.

The Six Strings of the Guitar are written thus



The corresponding notes on the Piano, and which is their true pitch of Sound, will be found in the Bass as follows.

The Pupil may either tune the Six Strings to the corresponding sounds on the Piano, or only the 3d String to the Piano G  its written note for the Guitar being  then stop the tuned 3d String at the 4th fret, and the open 2d String in unison with it, and its written note will be  next, stop the tuned 2d String at the 5th fret and tune the open 1st String in unison with it, and its written note will be then proceed to the 4th String, stop it at the 5th fret, and tune it in unison with the 3d String and its written note will be stop the 5th String at the 5th fret, and tune it in unison with the open 4th String and its written note will be  lastly, stop the 6th String at the 5th fret, and tune it in unison with the open 5th String, and its written note will be  .

MANNER OF HOLDING THE GUITAR. (See Frontispiece)

The Learner should take particular notice how much the wrist of the Left Hand is turned outwards, and that the Position of the Arm, and Hand, of both Right and Left side, forms a curve from the tip of the finger to the shoulder blade.

The Guitar when held free, and unconstrained, has an extremely graceful appearance; and gives a Romantic interest to the Female Form. It should rest on the Right side of a Lady, — but either side is optional for a Gentleman.

The Frontispiece represents the player in a Sitting posture, and the Ribbon, or Tasselled Cord then becomes merely an ornament, as the Instrument is otherwise supported; but on the Continent where the Lover still Serenades his Mistress in the open Air, like the Troubadours in days of Chivalry, a Ribbon is indispensable to sustain it whilst standing; or walking.

The Spaniards decorate the Guitar in the mode represented in the Plate.

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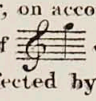
*A G tuning fork is useful in the absence of a Piano or other Instrument, but is exceedingly puzzling to a Beginner, on account of the pitch not corresponding with the G String, the pitch of the fork being the G above the Staff  of the Notation for the Guitar. The G String is preferable to tune the others by, being the least affected by changes of the Atmosphere.

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On tone.— The best way of acquiring a good tone.— Tone dependent on the touch.— Various causes of the Jarring of the Strings against the Frets.— A proper Selection of Strings— Marks for the fingering.—

IMPORTANT RULES FOR THE PRODUCTION OF A FINE TONE.

Let it be well impressed on the mind of the Pupil, before a Single note be struck on the Guitar, that tone depends more on the manner of touching the Strings than on the Instrument itself, and that the excellence of the best Guitar, or the otherwise finest performance may be marred by a bad touch, and a poor tone: it should therefore engage the attention prior to any thing else.— As a first step to attain it, strike the Strings lightly, not in too deliberate a manner, but quickly and smartly, or a sluggish touch will be acquired very detrimental to tone.

The Strings are not to be pulled violently with the whole strength of the finger, as an experienced hand alone can give the string a forcible pull without causing it to jarr against the frets.

Do not make hooks of the fingers by bending the first joint under the string, neither must the joints be rigid and stubborn, but supple and yielding to the string. (*See plate Page 25*).

Avoid resting the fingers on the strings either before, or after sounding them, for as the sound ceases with the Vibration, or motion of the string, which the slightest touch causes, it follows that to produce a continuity of Sound, the fingers should be kept clear of the strings till in the act of striking them; and even then the contact should be instantaneous.

On the adroitness of the Player in this particular, depends much of the beauty of the performance.

As an exception to the above rules, the Thumb is sometimes straitened, and the joint held stiff when a particularly Sonorous tone is required from the Bass Strings.

Tone is also affected by the management of the Left Hand fingers which should stop the strings with a pressure sufficient to prevent a Jarring, which will be the result of the string laying too loosely on the fret; or of the finger being too far behind it.

JARRING OF THE STRINGS AGAINST THE FRETS.

Although this is frequently owing to their being struck too hard by the Right Hand, as well as a want of pressure in stopping them with the Left, yet the Instrument itself is sometimes faulty in this respect, and requires regulating.

Another cause is the disproportionate sizes of the strings; The 2^{d} String should be larger than the first;— and the Third larger than the Second;— the 5th String should be larger than the 4th; and the 6th larger than the 5th.—

RELATIVE PROPORTION OF THE STRINGS

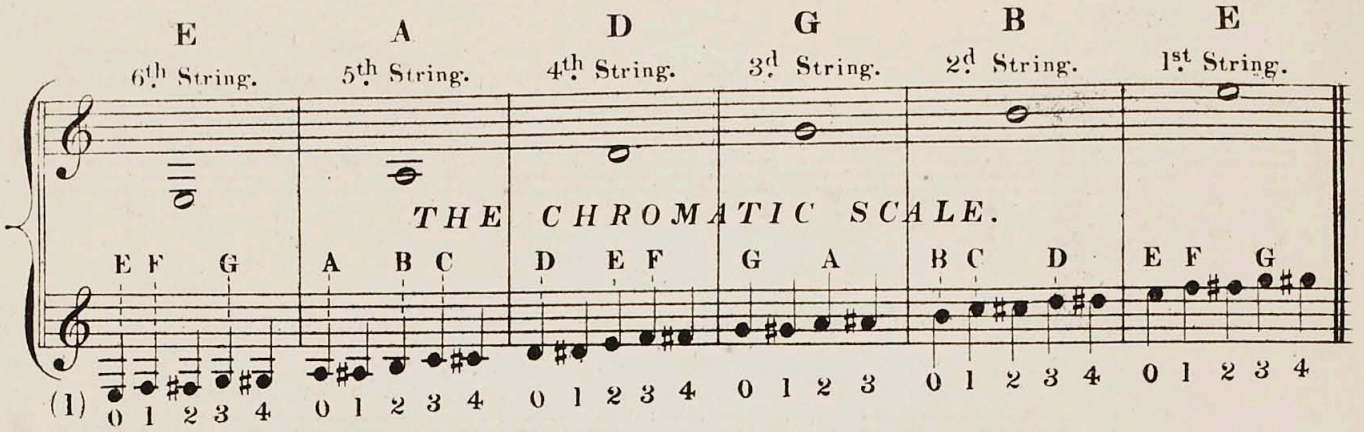
the first string should be the smallest and the Sixth the largest: the Second should nearly correspond in size with the Fourth, and the Third with the Fifth.—

Those Bass Strings should be chosen which are covered with the stoutest silvered wire; as a moderately sized string, wound with thick wire, produces a much superior tone, to one of greater bulk, but having fine wire.

MARKS FOR THE FINGERING.

LEFT HAND.		RIGHT HAND.	
Thumb	x	Thumb	^
First Finger	1	First Finger	·
Second	2	Second	:
Third	3	Third	⋮
Fourth	4	Fourth	⁘

THE SIX STRINGS OF THE GUITAR are named



The Chromatic Scale (or Scale of Semitones) is given before the Diatonic Scale, as the easiest for learners of the Guitar to understand, because each fret being a Semitone, by simply passing from fret to fret, the Chromatic Scale is produced; the irregularity in that particular of the Diatonic Scale, which at one time requires two adjoining frets successively, and at another an omission, or slipping over of one, renders it too perplexing as a first step.

THE FIRST FIVE SEMITONES ON EACH STRING ASCENDING AND DESCENDING corresponding to the Open String and four succeeding Frets.

EXERCISE.

Largo.
Sixth String.
E F F♯ G G♯ G♯ G♮ F♯ F♮ E
0 1 2 3 4 4 3 2 1 0
Fifth String.
A A♯ B C C♯ C♯ C♮ B A♯ A♮
0 1 2 3 4 3 2 1 0
Fourth String.
D D♯ E F F♯ F♯ F♮ E D♯ D♮
0 1 2 3 4 3 2 1 0
Third String.
0 1 2 3 4 3 2 1 0
G G♯ A A♯ B B A♯ A♮ G♯ G♮
Second String.
0 1 2 3 4 3 2 1 0
B C C♯ D D♯ D♯ D♮ C♯ C♮ B
First String.
0 1 2 3 4 3 2 1 0
E F F♯ G G♯ G♯ G♮ F♯ F♮ E

To ensure future success, the Pupil should play each of the above notes very slowly, (as the word *Largo* expresses) allowing the string to vibrate till the sound gradually dies away; then proceed to the next note, agreeably to the rules contained in the preceding page; a strict observance of which at the outset is most particularly necessary, to prevent acquiring a bad style.

Note 1. The Thumb of the Right Hand strikes the Three Bass Strings – the 1st 2d & 3d fingers the other three.

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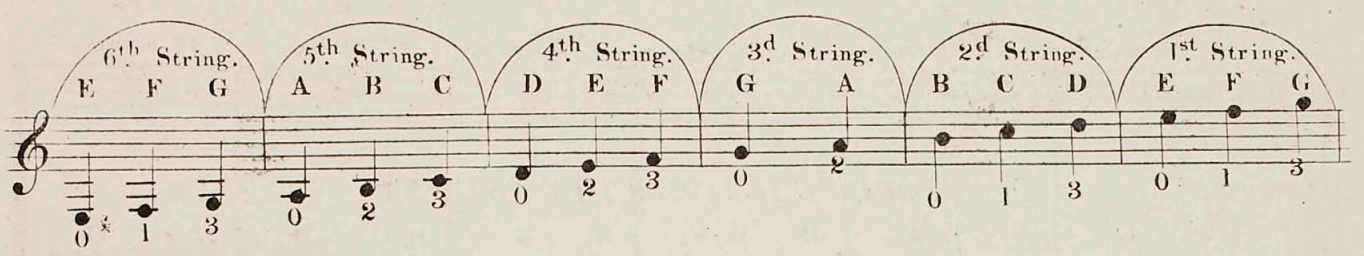
THE DIATONIC SCALE.



A BRIEF INTRODUCTION TO THE USE OF INTERVALS.

The Exercises in the next page being chiefly meant as practice for the Right Hand fingers, it is most important that they strike the Strings with a light and smart stroke, as more fully described at Page 3. which the Pupil is recommended carefully to peruse; as the necessity of avoiding a heavy and sluggish touch cannot be too strongly pressed on the attention.

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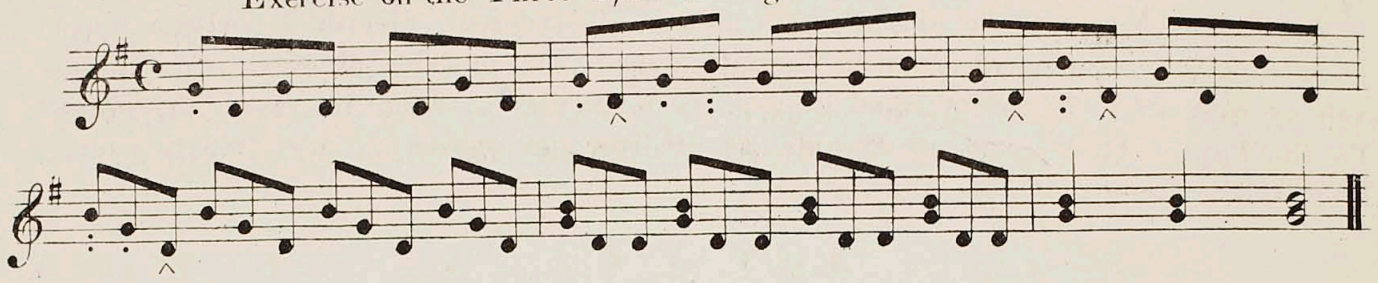
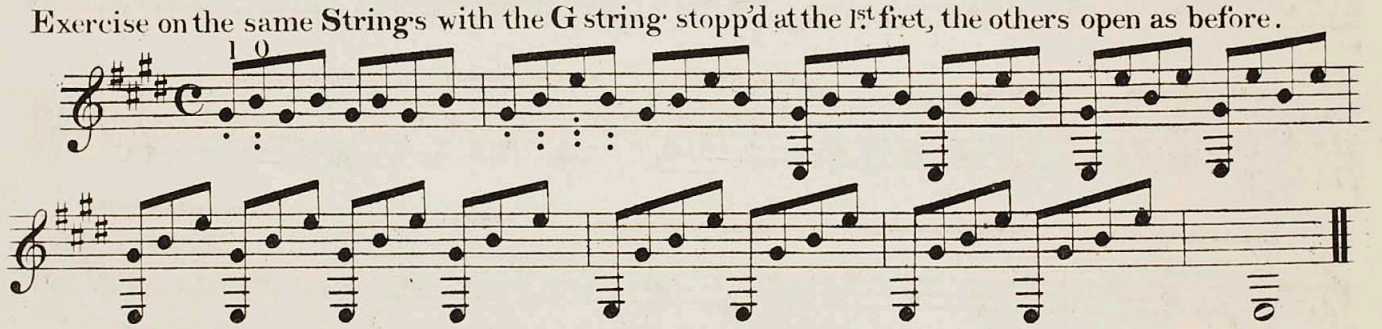
ARPEGGIOS.

Exercise on the Three *Open* Strings D. G. and B.

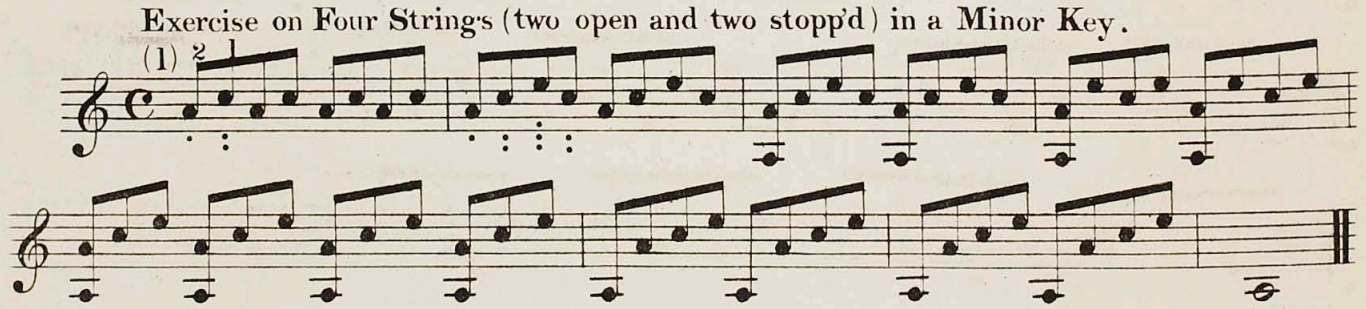


Exercise on the Four *Open* Strings E Bass. G. B. and E.

Exercise on the same Strings with the G string stopp'd at the 1st fret, the others open as before.



Exercise on Four Strings (two open and two stopp'd) in a Minor Key.



Exercise on the same Strings in a Major Key.

Note 1. In Arpeggios, as well as Chords all the notes of the Harmony are to be stopped at once and held down till a Change of Harmony requires a different disposal of the fingers. In the above Example the 1st and 2d fingers must hold down C and A without intermission from the first Bar to the last.

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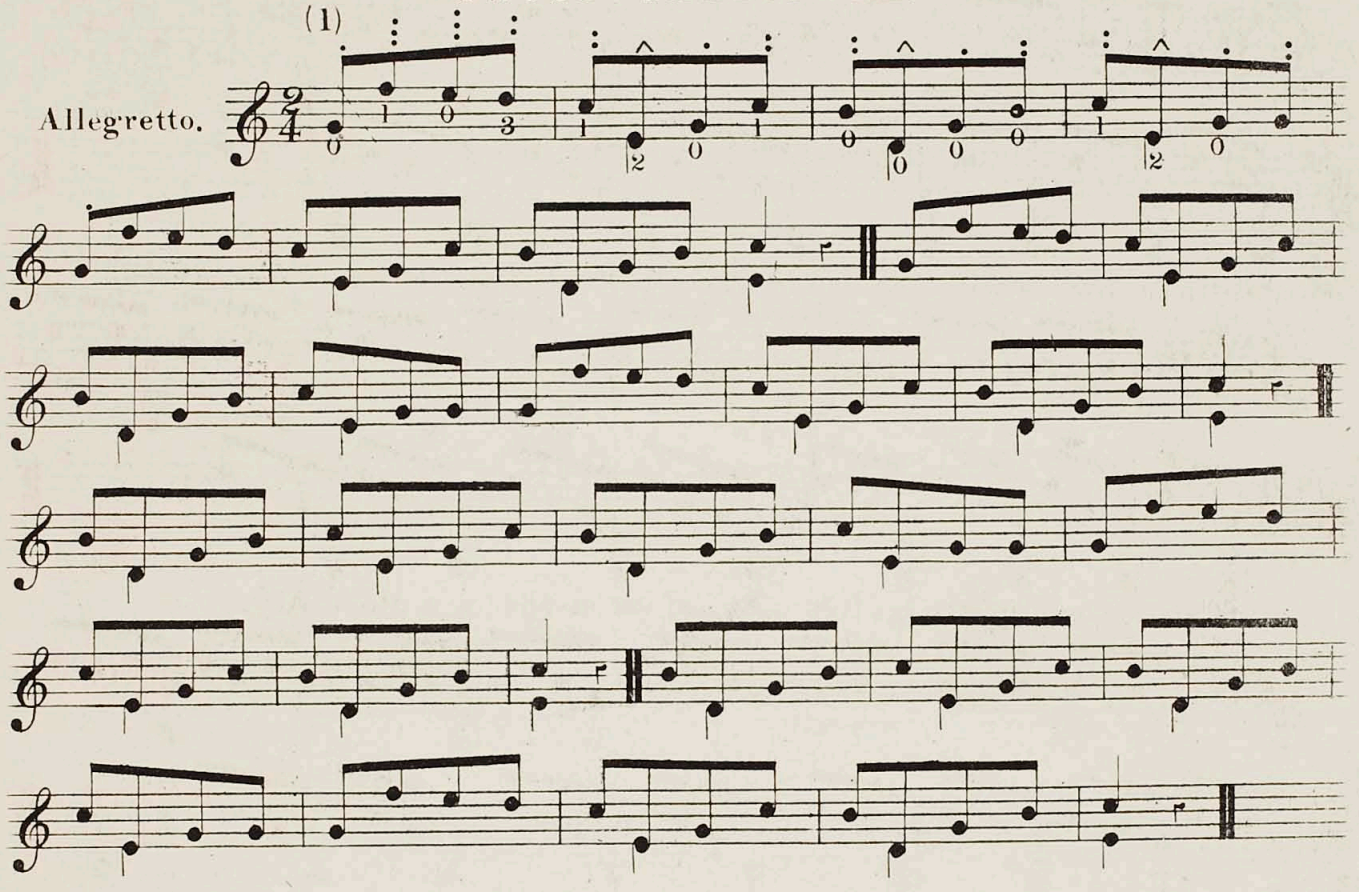
Air in the Arpeggio Style. — Rule for fingering running passages. — Cords of Three Notes. — Rule for striking them. —

As Guitar Music to be characteristic of the Instrument, should be written more in Arpeggios and Chords than in running notes, the practice of Scales (or Intervals of Seconds) is not of equal importance with that of other intervals; therefore for the Pupil's first essay in Melody, the Editor has chosen an Air, chiefly partaking of the nature of the Arpeggio.

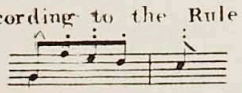
KEY of C.

SWISS GALLOPADE.

(1)



(2) Some of the above INTERVALS written as CHORDS.

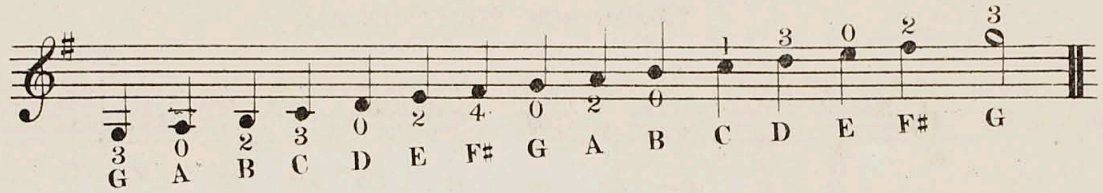
Note 1. If the Three Notes F. E. D. were to be played rapidly, a different mode of fingering would be required, according to the Rule for running passages which directs them to be executed by alternate fingers: Example,  .

Note 2. The Thumb strikes the Bass Note, the 1st finger the middle note and the 2d finger the highest note of a chord of Three Notes.

Mode of indicating when the Thumb is to strike a Note.—

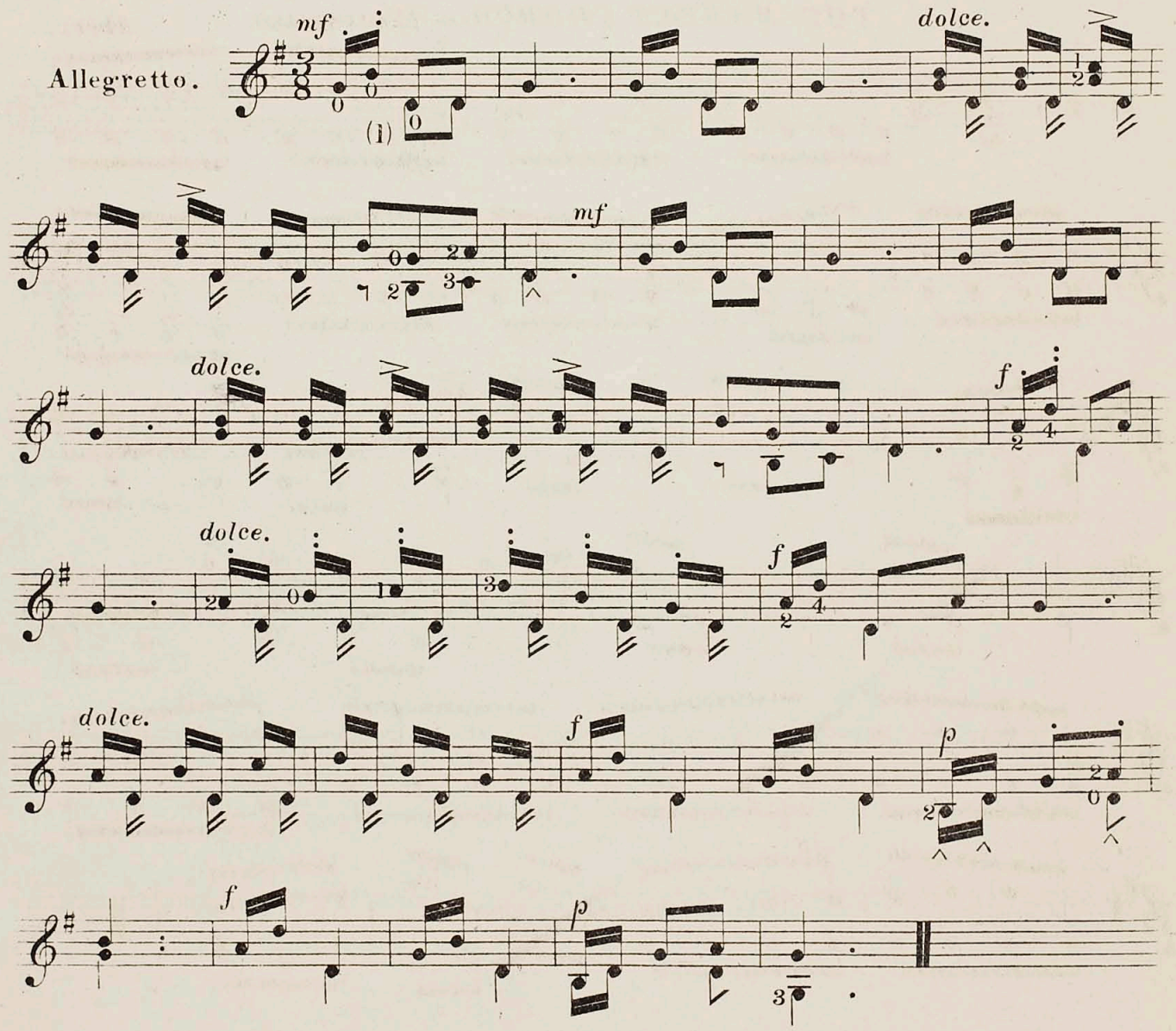
KEY of G.

SCALE.



ROSE D'AMOUR. (*Boieldieu.*)

Allegretto.



Note 1. All those Notes which have the Tail turn'd down are to be struck with the Thumb.

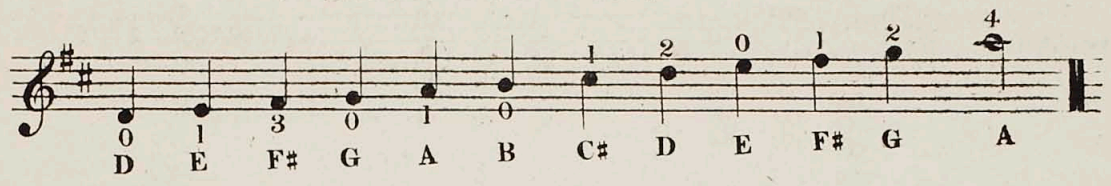
Second Position. — Shifting of the Position. —

KEY of D.

(1)

(SECOND POSITION.)

SCALE.



THE MARKET CHORUS *in* MASANIELLO. *Auber.*

Allegro.

Note 1. In the Second position the hand is moved one Fret farther up the Finger Board; the 1st finger being placed at the 2d fret — The 2d finger at the 3d fret — the 3d finger at the 4th fret — and the 4th finger at the 5th fret: The Key of D is generally fingered in this position.

Note 2. For this bar the Hand returns to the 1st position to Stop C natural but resumes the Second position in the succeeding Bar.

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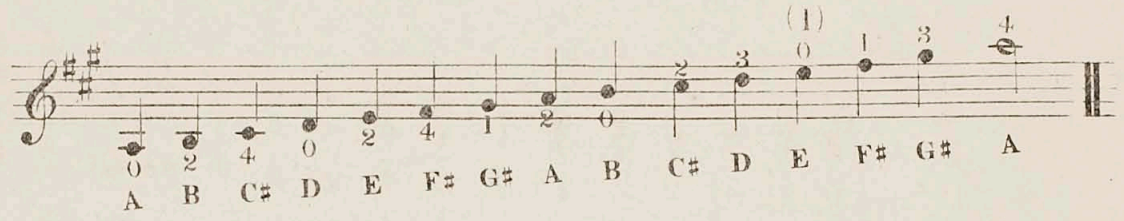
Example of the first Finger striking a Bass String.—

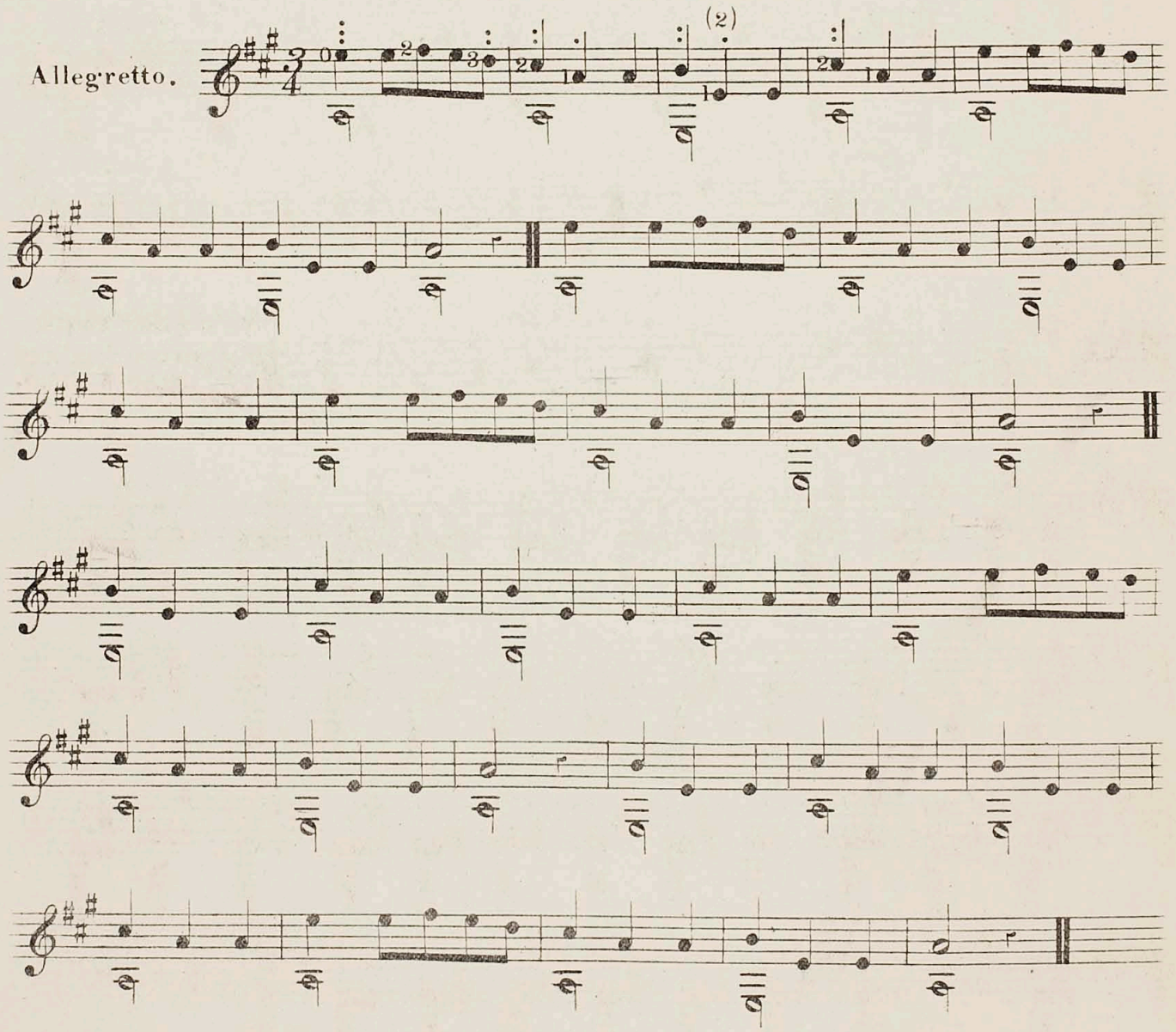
KEY of A.

SCALE.



BAVARIAN AIR.

Allegretto.



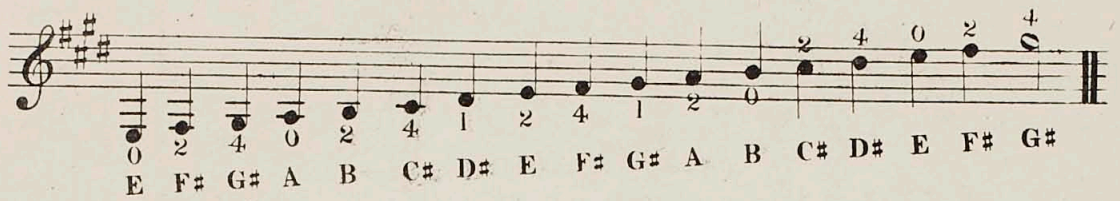
Note 1. The Hand is here brought into the 2d position, to reach A at the 5th fret.

Note 2. The note E. being part of the Melody although on a Bass String, is struck with the first finger instead of the Thumb.

Example of holding the notes their full length. —

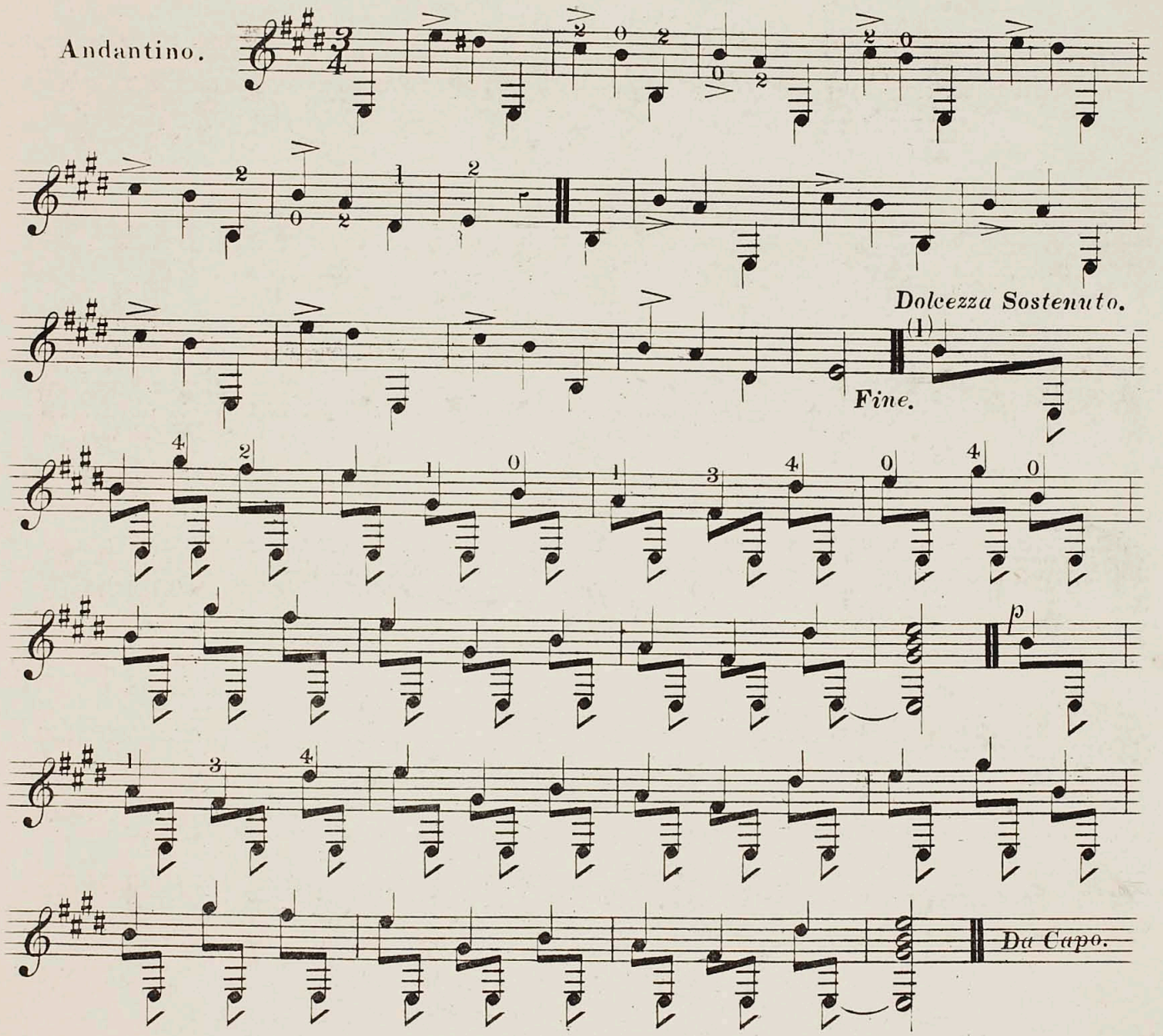
KEY° of E.

SCALE.



HUNGARIAN WALTZ.

Andantino.



Note 1. The tails of the Notes are turned up, to signify that they are to be strictly sustained their full length in order to produce the particular effect which the word Sostenuto expresses.

The Barre of two notes.

KEY of F.

(1)

SCALE.

POLISH MARCH.

Dolce Sostenuto.

Maestoso.

Note 1. The Barre is the stopping two, or more notes with one finger; In the above Chord. A is stopp'd with the 2nd finger, and C and F with the first only, by covering the 2 strings as well as possible, and pressing them down to the fret in the same manner as a single string:— There is a little difficulty in doing this neatly at first, which use will soon overcome. For the Barre of 3 and more strings See Page 17.

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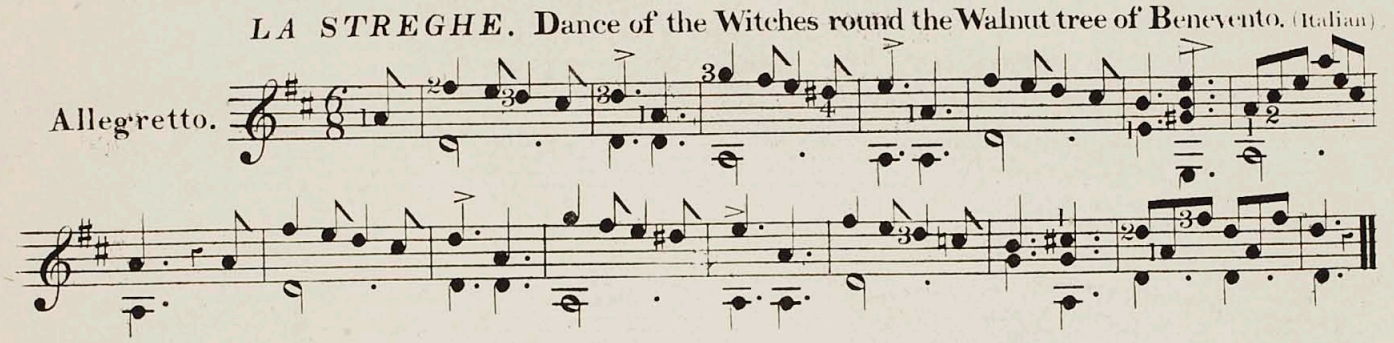
GUARACHA. (*Spanish*)

Grazioso.

LA STREGHE. Dance of the Witches round the Walnut tree of Benevento. (Italian)

Allegretto.



PASCHALUTE SUDARINA. Boat Song of the Neva. (*Russian*)

Allegretto.

BARCAROLLE in MARIE. (*French*)

Andantino.

HORNPIPE. (*English*)

Scherzando.

Fine.

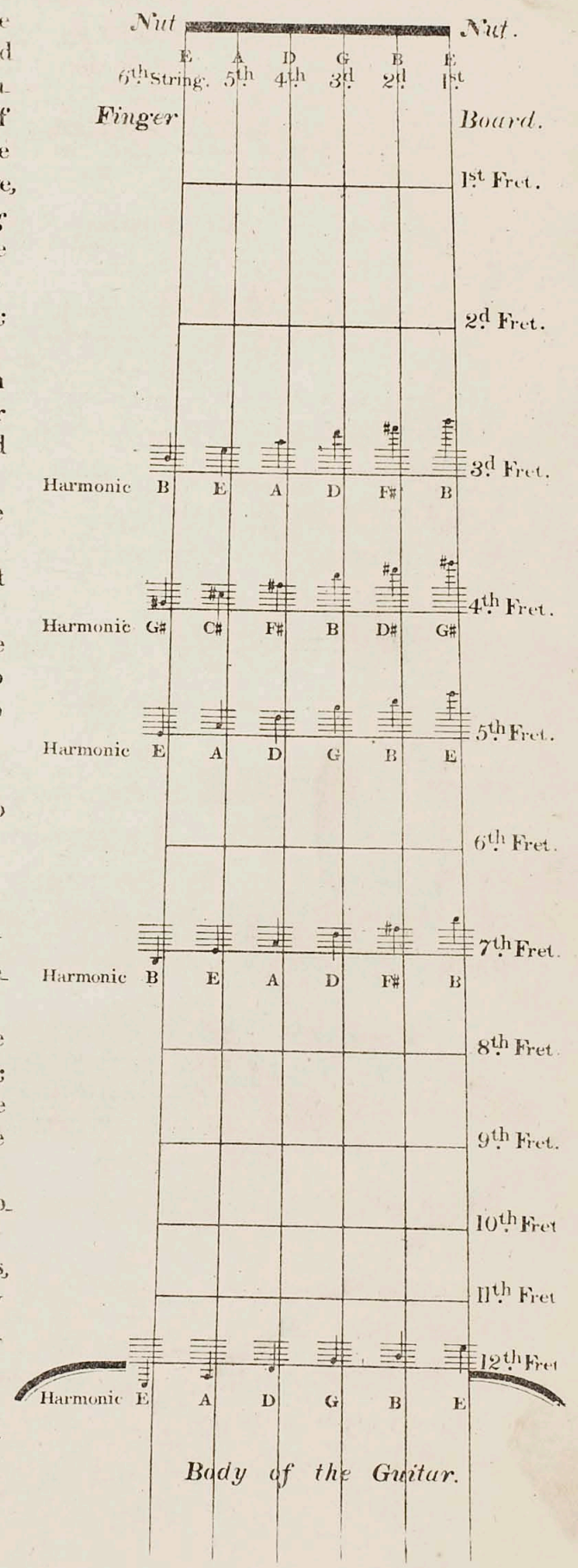
THE HARMONICS.

The chief difficulty which presents itself at the first trial of the Harmonics, is the inability to avoid pressing down the String to the Fret, as in the natural way of playing the Notes: thus, the habit of playing in the natural way opposes itself to the new mode which the Pupil has to adopt; therefore, let the principal aim be now, to touch the string as lightly as possible with the fleshy part of the tip of the Finger, taking care not to press the string towards the fret in the smallest degree; this is the Rule for the Left Hand: but the reverse is applicable to the Right Hand, which must strike the String more forcibly than ever or the Sound of the Harmonic will be dull and feeble. —

The Right Hand must be carried close to the bridge to perform the Harmonic, so that the Thumb, or Finger may strike the string about two inches from the Bridge. —

The fingers of the Left Hand must not be curved so much as usual, but so straight as to lay nearly parallel to the strings, which are to be touched exactly over the fret at which the Harmonic is found. —

The fourth finger is sometimes employed to touch the Harmonic but the third is preferable.



General Observations.

The Harmonic Sounds can be produced only at certain distances of the String; and not at every Fret. —

The Harmonics of the 12th 7th and 5th frets are the easiest to produce and have the clearest tone; they are for this reason most in use: those of the 4th and 3rd frets are the least effective and are the most difficult to produce. —

The tone of the Harmonics when produced properly is like that of a distant Horn, sweet and mellow, but though very beautiful in themselves, they do not set off the Voice, and therefore may be considered useless as a Vocal accompaniment. —

The Harmonic at the 9th fret is merely a duplicate of that of the 4th fret, therefore but seldom used. —

The Harmonic Notes are written at the true pitch of their sound.

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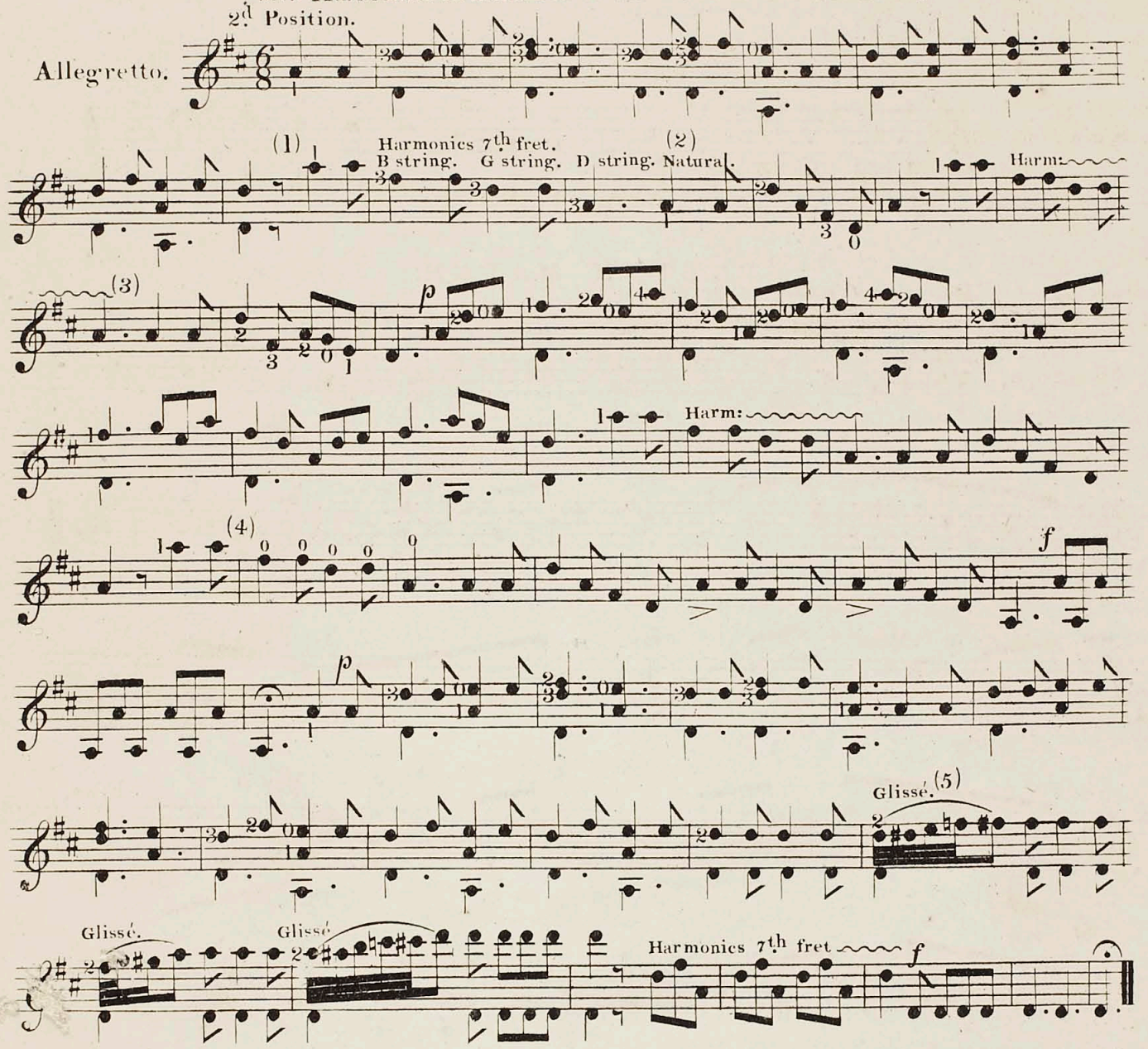
LA CHASSE DU JEUNE HENRI QUATRE

with Harmonics in imitation of the sound of a distant Horn.



Note 1. The first finger is carried to A at the 5th fret which brings the Third finger over the 7th fret in readiness to touch the Harmonics on the B, G, and D Strings. Strike them with the Thumb, or first finger of the Right Hand close to the Bridge.

Note 2. The word Natural expresses that the Harmonics are no longer required.

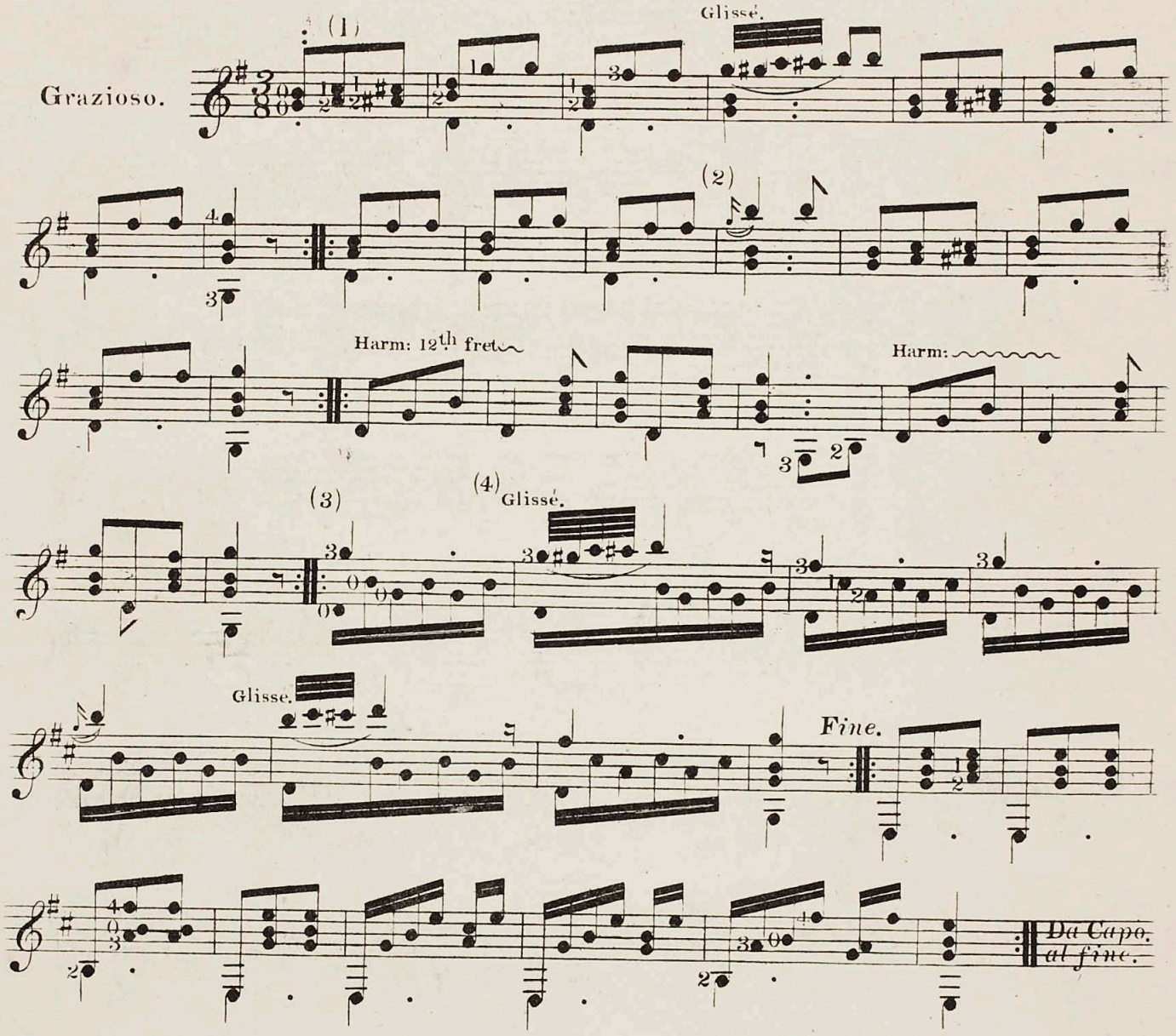
Note 3. The termination of the wavy line signifies the same thing.

Note 4. The 0 above the Notes is a mode of indicating that the Harmonics are to be played, but as the same sign also denotes the Open String to avoid confusion the word Harmonic is more frequently employed.

Note 5. The Glissé, signifying to slide, is performed by striking the first Note very hard, and then commence sliding the finger (which stops the note) over every fret successively till it arrives at the last note over which the curved line is drawn; taking care that the finger does not relax its pressure in passing over the frets or the sound will cease.— In the above examples the finger slides from the 3d fret to the 7th from the 7th the 10th and from the 10th to the 15th fret of the B string.

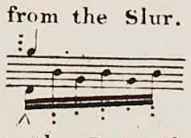
On the use of the same fingers for consecutive double notes. — The Glisse indicated by a Crescent. — Different ways of fingering an Arpeggio accompaniment with the Right Hand.

SPANISH CASTANET WALTZ.



Note 1. A succession of double notes may be taken by the same fingers as long as they can move together without altering their relative distance.

Note 2. A Crescent indicates the Slide without the addition of the word Glissé; both would be superfluous, as the figure of the Crescent distinguishes it sufficiently from the Slur.

Note 3. This Arpeggio Accompaniment may be fingered thus:  or thus: the intervening B. giving time for the Thumb to be carried from the D to the G String without slipping.

Note 4. The Glissé is here written in full, in order to point out that the Second Note of the Accompaniment is to be struck to the highest note of the Melody.

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CHORDS, CADENCES, AND MODULATIONS
in various Keys, and those best adapted for the
GUITAR.

Note 1. A succession of Chords of Three Notes are generally struck by the Thumb and 1st and 2nd Fingers on whatever Strings they may occur. —

Note 2. The first finger may strike a Bass string when the Thumb is employed on a lower Note. —

Notes 3, 4, 5, and 6. (See Note 1.) —

Note 7. For the Barré of 3 Notes the First Finger lies flat on the Strings close behind the fret. and for that of the following Bar on all the Strings in the same manner. —

Note 8. The Thumb is to be drawn across those Strings which have the curved line attached to them, the others are struck in the usual manner by the 1st 2d and 3d Fingers. —

Note 9. The Thumb is drawn across all the Strings to which the wavy line } is attached. —

PRELUDES

consisting of *Arpeggios* in the Style of Vocal Accompaniment.

(1)

Key of C.

A Minor.

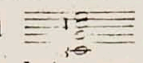
(2)

G.

D.

A Major.

E.

Note 1. The learner is reminded of the Rule which directs that the Notes of an Arpeggio are to be stopped at once as for a **Chord** 

Note 2. The first finger not being wanted for the third String, is used to strike the second String,—the result being a better tone.

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THE BEAUTIFUL BOWER

NOTTURNO,

Arranged for One Voice with Guitar Accompaniment

FROM THE ORIGINAL DUET IN

PHIPPS & BAYLY'S

STRAINS OF THE SOUTH.

Andante affettuoso.
VOICE.
GUITAR.
O soft_____ly rise bright
mf
summer moon! And shed.... thy ray..... On yon___der bow'r with
ro___ses strewn So fresh..... and gay..... A bow'r so
p
sweet, so calm, so lone, That love has claim'd it for his own True
slen - - - - - tan - - - - - - - do.
hearts that sigh, fond things to say, Be_neath thy pure, un__cloud_ed ray.

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Then soft--ly rise, bright summer moon! And shed.... thy ray..... On

yon--der bow'r with ro--ses strewn, So fresh..... and gay.....

Allegretto. *sfz*

Pierce the deep a--zure of...the skies Sil-ver the bub--ble of... the rill

sfz

Light the soft glance of lov---ing eyes, Show where the flow'rets cup doth fill

Pierce the deep a--zure of... the skies, Sil-ver the bub--ble of... the rill

sfz

Light the soft glance of lov----ing eyes, Show where the flow'rets cup doth fill.

2nd VERSE.

Andante Affettuoso.

O lin__ger yet thou waning moon! A__while. . . . de__lay. . . . . Nor leave this blissful bow'r so soon, Oh stay! . . . Oh stay! . . . .

Love's language breath'd in beauty's ear, A strain of Mu__sic seems to bear, So sweet, that Oh! her heart is fain, To prove its sweetness o'er a__gain. Then

lin__ger yet, thou wa__ning moon, A__while. . . . de__lay. . . . . Nor leave this bliss__ful bow'r so soon, Oh stay! . . . Oh stay! . . .

1ª VENETIAN BARCAROLLE.

in

LES NOCES DU VILLAGE.

(Contre-danse Italienne.)

GUITAR.

PIANO FORTE.

Grazioso

Grazioso.

sfz> sfz>

slen:

cres.

sfz>

THE SLUR, AND APPOGGIATURA.

AIR, played with and without the Slur.

The Slur is the playing of two or more notes in a smooth and connected style, which is effected on the Guitar by striking one note, and sounding the others by descending on the string, with the finger which stops them, with a smart touch; (something similar to the tap of a small hammer on a Nail,) besides other methods which will be explained.—

Note 1. The Slur on the open String, (descending) Stop A at the 5th fret and strike it to the Bass note, draw the finger over the edge of the Finger-board, pulling the String along with it; then let the String spring away from the Finger, and it will sound the open E without having been struck by the Right Hand.—

Note 2. The Slur on the open String, (ascending) Strike the open E String to the Bass note, raise the fourth finger over the A at the fifth fret and let it descend with a brisk and energetic touch upon the String, in the manner described above, and the sound will be sufficiently, loud though a little fainter, than the note which was struck.—

Note 3. Stop A with the fourth finger and F♯ with the first, both at the same time;—strike A to the Bass note, and draw the String off the edge of the Finger-board, pressing the F♯ firmly down, that it may sound upon the String returning to its place.

Note 4. Stop F♯ with the 1st finger, strike it and let the 4th finger descend with force upon the next note.

Note 5. See Note 1. Substituting the third finger for the fourth.

Note 6. See Note 4. the fret and finger only different.

Note 7. The Appoggiatura: Stop the G♯ with the third finger letting it fall briskly on the String, and let the fourth finger follow quickly after it upon the A.

Note 8. Performed in the same manner as the preceding, except that the highest note is played the first.

Note 9. See Note 2. marking the difference of the fret and finger.

Note 10. See Note 4. with a like difference.

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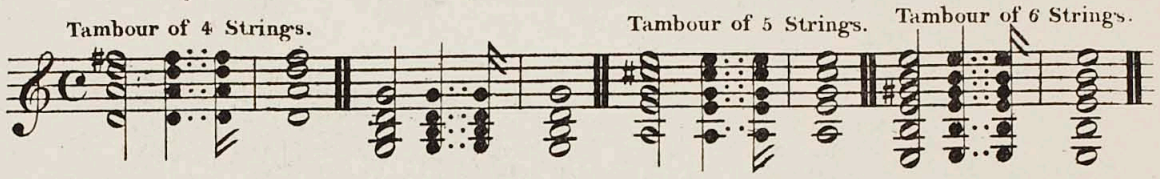
Mode of Striking the *SPANISH BEATS* used in the *FANDANGO, GUARACHA, BOLERO* &c. &c.

(See Plate Figure I.)

The only Spanish Beat hitherto much played out of Spain, is the one known under the French name of "Tambour" from its similarity to the sound of a Drum.

Any number of Strings may be struck in this Beat.

Example.



The Thumb must be near the Bridge and parallel to it, raised above the Strings and flapp'd down upon them instantaneously, using no other force than that afforded by the weight, and impetus of the Hand.—The difficulty to the learner is in keeping the joint of the Wrist loose at the moment of descending on the strings, to allow of the rebound of the Hand; which must not rest on them an instant. *NB.* The Wrist must have a rotatory, as well as a perpendicular motion.

Another Beat much used by Spaniards, is "The Rasgueado" (*or* Rasp)

Example.

The back of the nail of the 4th finger is first drawn over the 6th String, the 3rd finger succeeds, while the 4th finger passes to the 5th string; and in this manner the Four fingers strike the Six strings in succession; thus amounting to 24 Sounds instead of Six, which drawing one finger only over each String would produce;— but the use of one finger, tho' a poor Substitute for the true Rasgueado is preferable to an imperfect execution of the latter.

The greater and lesser Chord of the Rasgueado must be played as follows:

Example.

The first Chord is struck short, the second and third are played as one thus:——

by drawing back the first finger *only* over the last three notes **E, B,** and **G,** which compose the lesser Chord:— the 4th Chord is played short like the first:— the 5th and 6th the same as the 2nd and 3rd, already described; only slower, being Quavers:— and the 7th Chord short like the first.

The conjunction of the greater and lesser Chord of the Rasgueado requires a circular motion of the fingers in passing over the strings, which will be better understood by a reference to the Plate. (*Page* 25).

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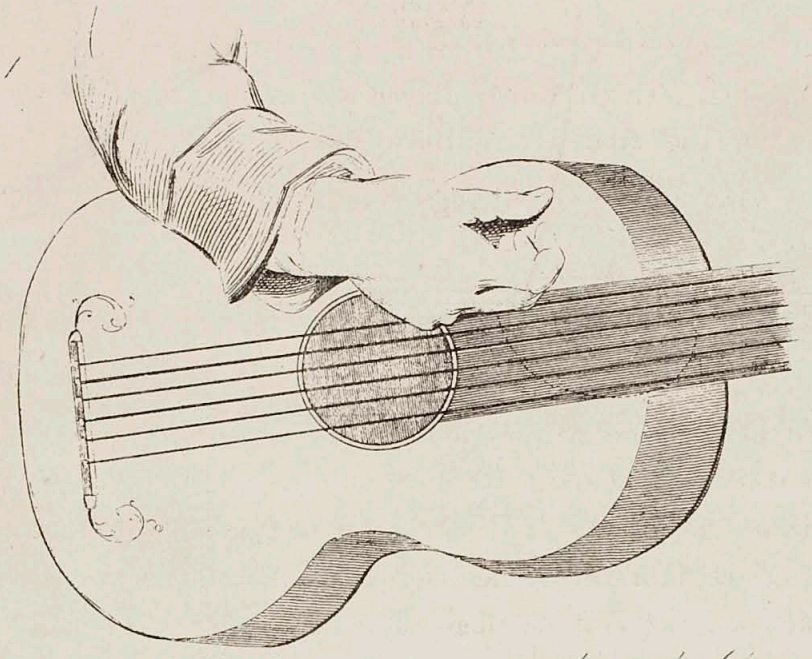
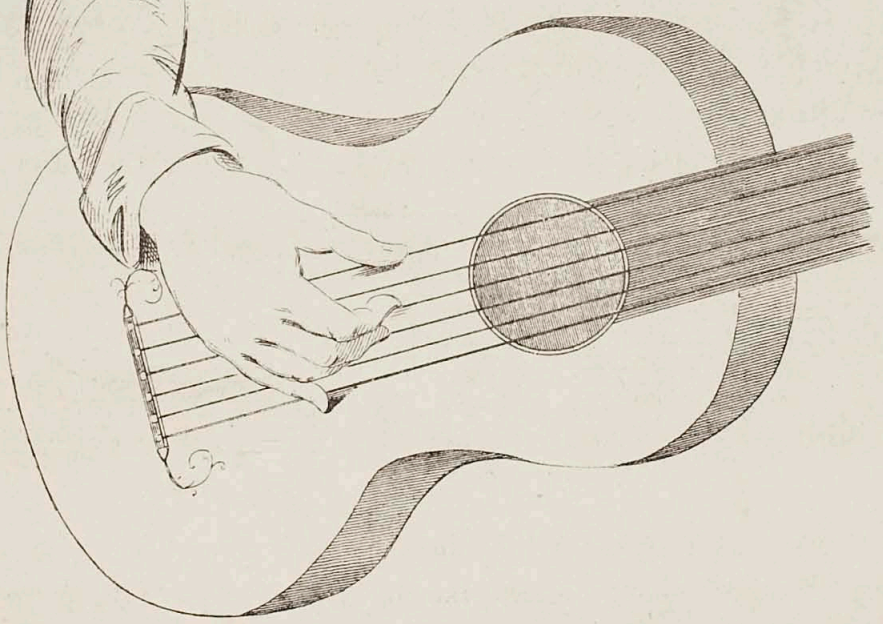
Figure 1



Position of the Hand preparatory to striking the Arpeggiando.

Figure 2



In the act of striking the Strings in the ordinary mode.

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